



Collections Management Policy

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I. INTRODUCTION

Purpose

This Collections Management Policy establishes the framework for responsible stewardship of Syracuse University Art Museum's collection of over 45,000 objects. It ensures that collection care, documentation, and use align with the museum's educational mission and professional standards while supporting teaching and research across Syracuse University's academic community.

Introduction

The Collections Management Policy [CMP] governs the policies and procedures connected with the development, documentation, maintenance, use, and disposition of the collections of the Syracuse University Art Museum [SUAM]. This policy serves as a guide for staff, interns, and volunteers to maintain consistent documentation, handling, organization, storage, and disposition of the collection by thoroughly addressing all aspects of collections management and care.

It is the responsibility of all SUAM staff members to utilize this document in their practice and activities, and to reference its contents when questions arise regarding proper care of the collections. Importantly, it serves as a public statement of SUAM's best practices and professional standards regarding the objects in its care, and as such is posted on the museum website (museum.syr.edu) in accordance with the New York State Education Law.

Scope

This policy applies to all objects in the museum's permanent collection, teaching collection, and objects temporarily in the museum's custody, including incoming loans, and found-in-collection items. It governs all activities related to acquisitions, accessioning, deaccessioning, documentation, loans, conservation, storage, exhibition, and access.

Authority and Responsibility

The development and maintenance of this policy is the responsibility of the Director, Registrar and Assistant Registrar, in consultation with the curatorial staff and University administration as appropriate. In establishing policies and procedures, the museum seeks to achieve consensus among staff while following best practices and professional standards established by:

- American Alliance of Museums (AAM)
- Association of Art Museum Directors (AAMD)
- Association of Academic Museums and Galleries (AAMG)
- Association of Registrars and Collections Specialists (ARCS)
- Other relevant professional organizations

All policies must be approved by the SUAM Director and the Assistant Provost for Strategic Initiatives and are subject to comprehensive review every five years. In the interim, changes and additions may be proposed at any time by submitting recommendations to the Registrar for review at monthly Museum Staff Collections Committee (MSCC) meetings. Substantive changes require approval by the Director and the Assistant Provost for Strategic Initiatives before implementation.

Compliance

All SUAM personnel, including staff, volunteers, and interns, must read, understand, and comply with this Collections Management Policy. Adherence to these policies is a condition of involvement with the museum's collections and ensures best practices within the institution. It is essential that this CMP be frequently reviewed and updated in response to advances in the museum field and changes in institutional circumstances.

II. PURPOSE, MISSION, VISION, AND HISTORY

Syracuse University Art Museum Purpose

We connect people with art and each other through diverse collections, inclusive programs, and meaningful experiences.

Syracuse University Art Museum Mission Statement

The Syracuse University Art Museum is a teaching museum that acquires and preserves important works of art and uses its extensive collection to serve as a museum-laboratory for exploration, experimentation, and discussion. The Museum strives to foster diverse and inclusive perspectives by uniting students across campus with each other and the local and global community, engaging with artwork to bring us together and examining the forces that keep us apart. It welcomes all visitors to experience its exhibitions and public programs that promote original research, creative thinking, and increased mindfulness.

Syracuse University Art Museum Vision Statement

The Syracuse University Art Museum aspires to be a leading academic museum and innovative cultural destination where art is accessible, creates community, and fosters conversations that matter.

Institutional History of Syracuse University Art Museum

Since the founding of the College of Fine Arts, the university's leadership and college deans made efforts to collect works of art to further learning and study at the university. Space to display the art had been and continues to be very limited. For decades, the sole location for the exhibition of the university's art collection had been the exhibition spaces in the Joe and Emily Lowe Art Center, which was originally dedicated in 1952 and located in the current location of the bookstore in the Schine Student Center.

As the university's collection grew, further space was needed to adequately house the objects. In 1974, a portion of Sims Hall that previously was a dining hall was renovated. The kitchen was transformed into art storage, thereby bringing the university's art collection from four locations to one. It was during this period that the art collection was formally recognized as the Syracuse University Art Collection, with Dr. Alfred T. Collette appointed as its administrator. Around the same time, the university bookstore took over the Lowe Art Center, displacing the art galleries, which found a home in Sims Hall next to the Art Collection's new storage spaces. Now known as the Joe and Emily Lowe Art Gallery, the three gallery spaces remain in their location until today.

During the mid-1970s, additional sections of Sims Hall were renovated to create a series of galleries to display selections from the Art Collection's holdings. Simultaneously, there was also an emphasis on creating "a museum without walls" to showcase the collection, where monumental sculptures and

murals were commissioned and installed around campus and in various buildings to integrate art into the everyday life of the campus community. To further the Syracuse University Art Collection's reach beyond campus, it created its Traveling Exhibition program in 1985, presenting exhibitions drawn from the permanent art collection. To date, over 100 unique exhibitions traveled to over 300 museums and university galleries throughout the United States.

In 1991, the Dorothea Ilgen Shaffer Art Building was dedicated, with the new building serving as the entry to the complex of galleries and storage spaces occupied by both the Syracuse University Art Collections and the Lowe Art Gallery. These two neighboring units merged in 2005. The new institution was rebranded to the Syracuse University Art Galleries and was overseen by the Coalition of Museum and Art Centers (CMAC) in the Office of Academic Affairs. Domenic Iacono, who was then the associate director of the University Art Collection, served as the director of this new organization until his retirement in 2018. The Syracuse University Art Galleries' footprint also expanded beyond the Syracuse campus with the 2003 establishment of the Palitz Gallery at SU's Lubin House in New York City. Made possible through the support of alumna Louise Palitz '44 and her husband Bernard, the Gallery features exhibitions drawn from the permanent collection, as well as loaned works from alumni and faculty artists.

In 2019, Vanja Malloy was appointed the Syracuse University Art Galleries' director, and in 2020, the SU Art Galleries were subsequently renamed the Syracuse University Art Museum to better convey its role as a collecting art museum. The Syracuse University Art Museum is now a unit within the Office of Academic Affairs, reporting to the Assistant Provost for Strategic Initiatives in the Office of Academic Affairs.

In 2022, the museum embarked on a leadership transition with Emily Dittman serving as the Interim Director and Melissa Yuen serving as Interim Chief Curator. In November 2024, Dittman was named the permanent Director of the Art Museum where she established a vision centered on accessibility and inclusivity—working to ensure that the museum and its collections are welcoming and accessible to all visitors, staff, and members of the university community.

III. STATEMENT OF AUTHORITY

Organizational Structure

The Syracuse University Art Museum operates under the university's administrative structure. The Director reports to the Assistant Provost of Strategic Affairs. While the Director holds authority for routine collections management decisions, the following actions require additional university approval:

- Deaccessions
- Purchases over \$10,000
- External contracts, including incoming and outgoing loan agreements
- Final signature authority for gifts in kind

While the university has delegated full collections management authority to the Director within the parameters of this Collections Management Policy and relevant university policies, university policy limits legal document signature authority to a small group of university administrators. The Director has full authority to approve gifts in kind to the collection; however, final signature on deeds of gift must be executed by authorized university signatories. The Director works in concert with these colleagues to obtain final signatures on applicable documents.

Final approval for all acquisitions, accessions, deaccessions, loans, and other collections-related activities rests with the Director. The Advisory Board, Faculty Committee, Advancement & External Affairs staff, Office of University Counsel, and Board of Trustees may work closely with the Director and museum staff to provide informed recommendations regarding exhibitions, programming, and acquisitions; however, these entities do not have authority to approve or make final decisions regarding collections activity. These decisions follow the processes outlined in the Acquisitions and Deaccessions sections of this CMP.

The Museum's chain of command, regarding collections care and programming, is as follows:

Museum Staff:

Administration/ Director

The Director oversees SUAM and all its operations. The Director manages all staff members, both part-time and full-time, and serves as the final authority on all collections-related decisions, including acquisitions, deaccessions, loans, and conservation treatment.

Managerial Staff

Managerial staff includes the Curator, Curator of Education and Academic Outreach, Communications and Outreach Specialist, and Registrar. Each of these staff members manages their department and the staff included, if any, as well as serve as project manager for interns, fellows and temporary staff as needed. Key projects include accessioning and cataloging, oversight of storage facilities and collections, exhibition planning, curation and research, course integration, donor relations, and public programming.

Support Staff

Support Staff are closely related to Managerial Staff and may share some of the same roles. These may include, but are not limited to administrative assistants, assistant registrars, preparatory staff, designers, or temporary employees such as Digital Archivists and Collections Assistants. Key projects include accessioning and cataloging, exhibition planning, research, and financial.

Interns and Volunteers

Interns and Volunteers are integrated into the museum operations at the discretion of individual departments and are managed by those same departments. They may assist with general museum administrative tasks or special projects. Their projects are developed, overseen, and managed by a museum employee.

Boards, Committees, and University Offices

Museum Staff Collections Committee

The committee is chaired by the Curator and includes the Director, Registrar, Assistant Registrar and Curator of Education & Academic Outreach. Other relevant staff may be added or requested to attend as appropriate.

Committee recommendations are advisory to the Director, who retains final decision-making authority on collections matters. The Museum Staff Collections Committee meets monthly to review collections-related matters including:

- Proposed acquisitions and accessions
- Deaccessioning proposals
- Conservation priorities
- Collections access requests
- Loan proposals (incoming and outgoing)
- Collections management policy updates
- Storage and facility improvements
- Collections-related budget needs

Advisory Board

The SUAM Advisory Board provides counsel and support to the Director regarding the museum's strategic direction, fundraising, community engagement, and programmatic initiatives. Board members may offer recommendations regarding potential acquisitions or other collections matters, but do not have authority to approve collections decisions. The Advisory Board does not vote on or approve acquisitions, deaccessions, or loans, nor do they have governing or fiduciary authority.

The Advisory Board is composed of individuals who bring a wide range of expertise across sectors essential to the successful operation and growth of a university-affiliated museum. This includes leadership in areas such as finance, law, communications, education, technology, development, museum operations, studio arts and collections management. Together, these board members offer counsel, networks, and support that help shape the Museum's vision and position it as a central academic and cultural resource within the University.

The Advisory Board is comprised of no fewer than eight (8) and no more than forty (40) regular members. Each member is selected not only for their professional experience but also for their demonstrated passion for the arts and commitment to the values of Syracuse University. This ensures a thoughtful balance of perspectives that align with the Museum's mission and contribute meaningfully to its development.

Members are nominated by the Museum Director and approved through a collaborative review process involving the University Chancellor, Provost, and senior advancement leadership. This rigorous selection process reflects the University's high standards for volunteer leadership and ensures that board composition evolves alongside institutional priorities.

Advisory Board members are expected to:

- Provide financial resources, knowledge, and professional networks in support of the Museum's strategic goals
- Serve as ambassadors and advocates for the Museum externally
- Contribute a minimum annual gift of \$5,000 to the Syracuse University Art Museum Fund

- Recent graduates (within 10 years of graduation) are asked to give a minimum of \$250 annually
- Attend two meetings per year, with at least one meeting held in person on the Syracuse University campus
- Disclose any potential conflicts of interest related to acquisitions, donors, or museum business, in accordance with Syracuse University policies.

Faculty Committee

The Faculty Committee works in tandem with the museum staff to integrate museum resources into academic life at Syracuse University. The committee serves as ambassadors for the museum and are responsible for building relationships between museum staff and university faculty (including adjunct, instructors, fellows, and graduate students with teaching responsibilities) with the aim of connecting collections, exhibitions, and programming to coursework, research, and creative projects across campus.

The Faculty Committee meets at minimum once per semester. The Director, Curator, and Curator of Education and Academic Outreach attend meetings to present proposals and facilitate discussion. The Faculty Committee serves in an advisory capacity only. Committee recommendations inform museum decision-making but do not constitute approval authority. Final decisions on all collections matters rest with the Director, in accordance with this Collections Management Policy and in consultation with appropriate university administration.

University Administration

Certain collections decisions require consultation with or approval from university administration:

- **Deaccessioning:** All deaccession proposals must be reviewed by the Assistant Provost for Strategic Initiatives and may require additional university approval depending on value and circumstances. Consultation is also required on a case-by-case basis with Advancement and External Affairs, Office of University Counsel, Office of Institutional Risk Management, and other university offices as needed.
- **Gift acceptance:** The Director approves all gifts in kind to the collection. Deeds of gift require signature by authorized university administrators as outlined in university policy.
- **Major acquisitions:** Acquisitions with significant financial implications or policy considerations may require consultation with the Assistant Provost for Strategic Initiatives, Office of Institutional Risk Management, General Counsel, and Academic Affairs Budget Office. Purchases that are valued at \$10,000 or more require approval from the Budget Office. Purchases under \$10,000 may be approved by the Director without additional university review.
- **Legal matters:** Collections-related legal issues, including donor agreements, copyright questions, title disputes, and contractual matters are addressed in consultation with the Office of University Counsel.
- **Risk management:** Insurance (collections, loans) matters are coordinated with the Office of Institutional Risk Management

IV. CODE OF ETHICS

The Museum follows the [Code of Ethics for Museums](#) as outlined and defined by the American Alliance of Museums, amended most recently in 2000. SUAM's responsibility is to serve and educate the greater public through collections, exhibitions, educational programming, and social engagement opportunities. As such, all museum personnel, including volunteers and interns, are responsible for protecting the mission and vision of the museum by making ethical and legal decisions.

Additionally, the [Codes of Ethics](#) prepared by the Association of Art Museum Directors, the Association of Registrars and Collections Specialists [Code of Ethics and Professional Practices for Collections Professionals](#), and the College Art Association [Standards for the Practice of Art History](#), as well as the [Syracuse University Code of Ethical Conduct](#), set the high standards that each SUAM staff member is expected to maintain for themselves and for the museum. Specific SUAM ethical standards are outlined in the Syracuse University Art Museum Code of Ethics.

V. SCOPE OF COLLECTIONS

Overview

The Syracuse University Art Museum maintains an encyclopedic and global collection of over 45,000 accessioned objects representing diverse materials, media, and content spanning approximately 4,000 years of history. The collection serves as a vital teaching and research resource supporting interdisciplinary scholarship across the university's academic departments and programs.

The collection is global in scope, spanning 4,000 years of art from ancient objects (including Greek vessels from the Old Silla period) through contemporary works created in the 21st century with strengths in:

- American art (late 19th century through contemporary)
- European art (16th century onward)
- Asian art (ancient to contemporary, with emphasis on Japan, India, and Korea)
- African art (West African material and contemporary works)
- Latin American art (ancient through contemporary)

Primary Collection Strengths

- Prints (over 19,000 works): Comprehensive holdings in American printmaking from the Etching Revival through contemporary practices, with exceptional depth in:
 - Stanley William Hayter and Atelier 17 artists
 - Post-WWII American abstraction and Pop Art
 - Early 20th-century American Scene painting and Social Realism
- Photographs (over 9,000 works): Documentary photography tradition, 19th-century Japanese photography, and photojournalism
- Drawings (over 4,300 works): Ranging from preparatory studies to finished works
- Cartoons (over 2,300 works): Social cartooning and New Yorker illustrations
- Paintings (nearly 3,900 works): American painting from the late 19th century through mid-20th century, with emphasis on American Modernism, Regionalism, Social Realism, and Abstract Expressionism

- Sculptures (over 1,100 works): Early-to-mid 20th-century American figurative sculpture, including significant artist estate holdings
- Ceramics and Decorative Arts: Indian folk art, Japanese ceramics, Peruvian ancient ceramics, and American studio pottery
- Textiles (over 300 works): European liturgical textiles and ethnographic holdings

Collecting Philosophy and Mission Alignment

The museum collects objects that:

- Support Syracuse University's teaching, research, and scholarly mission across disciplines
- Demonstrate excellence in artistic practice, historical significance, or cultural importance
- Provide opportunities for interdisciplinary engagement and critical inquiry
- Represent diverse perspectives, cultures, and voices in art history
- Complement and deepen existing collection strengths
- Document the university's institutional history and connections to the visual arts

Subject Matter and Content

The collection encompasses a wide range of subject matter including but not limited to:

- Landscapes and cityscapes
- Portraiture and figurative work
- Abstract and non-objective art
- Social and political commentary
- Religious and spiritual subjects
- Genre scenes and everyday life
- Natural history and scientific illustration
- Decorative and functional objects

Special Collection Areas

- Artist Estates and Archives
The museum holds significant studio contents, preparatory materials, and business records from numerous artists, including James Earle Fraser, Laura Gardin Fraser, Anna Hyatt Huntington, Mary Petty and Alan Dunn, and others. These collections provide comprehensive documentation of artistic practice and career development.
- Public Art
The museum stewards approximately 30 works of public art, accessioned in the permanent collection and installed throughout Syracuse University's campus, including outdoor sculptures, murals, mosaics, and stained glass. These works integrate art into the everyday experience of the university community.
- Syracuse University Institutional Collections
The accessioned collection includes portraits of university founders, trustees, and administrators, along with views of campus and Syracuse, documenting the institution's history and the development of art practice in Central New York.

Limitations and Exclusions

The museum generally does not collect:

- Natural history specimens (except when integral to artistic practice)
- Scientific instruments (unless documentation of artistic process)
- Pure archival material unrelated to artworks (these are referred to Special Collections Research Center)
- Furniture and functional objects (unless significant artistic or decorative merit)
- Works that do not support the museum's educational mission or existing collection strengths
- Material that duplicates existing holdings without adding scholarly value

Current Collection Priorities:

Active areas for collection development include:

- Works by women artists across all media and time periods
- Works by Black, Indigenous, and People of Color (BIPOC) artists
- Contemporary photography and printmaking exploring social justice themes
- Works that address significant gaps in art historical narratives
- Prints from important contemporary publishers and collaborative workshops
- Works that support emerging interdisciplinary teaching and research initiatives

The museum evaluates potential acquisitions based on authenticity, condition, provenance, long-term preservation requirements, and alignment with institutional mission and strategic priorities. See **SUAM Collections Plan** for more detailed priorities.

VI: CATEGORIES OF COLLECTIONS

The Syracuse University Art Museum holds objects in various categories, each with distinct legal status, documentation requirements, and care standards. This section defines these categories and the policies governing each collection, guided by overall best museum practices and standards.

Permanent Collection

The Permanent Collection consists of all objects legally owned by Syracuse University and accessioned into the museum's holdings. These objects are intended for permanent retention and are subject to the highest standards of care, documentation, and preservation. The Permanent Collection serves the museum's mission to support teaching, research, and public engagement across disciplines. The objects are stored in collection storage areas or rotated through gallery exhibitions. These objects are available for exhibition, loans, research, and educational use in accordance with museum policies.

All Permanent Collection objects are:

- Fully accessioned with unique accession numbers
- Cataloged in The Museum System (TMS) database
- Photographed and condition-reported
- Associated with current provenance documentation

Public Art

Approximately 30 works of art are permanently installed throughout Syracuse University's campus, including outdoor sculptures, murals, mosaics, and stained glass. These works (Public Art) are owned by the museum and accessioned in the permanent collection but located in outdoor spaces or university buildings. Refer to the **SUAM Maintenance Plan for Public Art** for more detailed information.

Special considerations for Public Art:

- Subject to regular condition monitoring and maintenance schedules
- Require coordination with university Facilities for any landscaping, preservation, and conservation work
- May have site-specific installation requirements
- Subject to different security and environmental conditions than gallery works
- Documented with location-specific records and photographic surveys

Campus Loan Program Objects

Select objects from the Permanent Collection are temporarily placed in faculty and staff offices across campus through the Museum's Campus Loan program. These objects remain accessioned and owned by the Museum but are on extended loan within the university.

Campus Loan procedures:

- Governed by internal loan agreements
- Subject to periodic condition checks and ongoing communication with offices
- Limited to works appropriate for office environments
- Must meet security and preservation standards
- See **Section XIII** for complete Campus Loan Program policies

Teaching Materials & Resources Collection (In process)

The museum is in the process of creating a separate Teaching Materials & Resources Collection for objects acquired specifically for interpretation, participatory exhibitions, educational programs, and hands-on learning experiences. These objects support the museum's educational mission but are not held to the same standards of permanence and care as accessioned collection objects.

Teaching materials are acquired but not accessioned. For tracking purposes, items in this category are given a unique numeric identifier beginning with the prefix 'TM' so they may be clearly distinguished from accessioned collections objects. Records for teaching materials are managed electronically in the museum database using the alphanumeric identifier and classified as a separate department to ensure clarity for identification and usage purposes.

Objects designated as teaching materials typically include:

- Printmaking matrices and tools for studio demonstrations
- Duplicate artworks for comparative study
- Objects in poor or compromised condition acquired specifically for training in safe handling practices and condition reporting.
- Reproductions or study materials for hands-on educational programming.

Archives and Files

Art Library

The Art Library is a non-circulating collection of books with subject or thematic matters directly related to the permanent art collection and exhibitions. The library is open to museum staff and volunteers for research, and by appointment to students, faculty, and researchers.

Included in the collection are art history, visual arts, and museum studies texts, catalogues raisonn , exhibitions catalogs, and auction catalogs pertinent to the permanent collection.

Artist and Object Files

The Artist and Object Files contain archival and primary documentation related to artists and objects represented in the museum's permanent collection. These files may include information pertaining to the original acquisition, scholarly research and publications on the artwork, and original correspondence with galleries, artists, and family members. A digital archive of these documents is currently in process. These files are also available for researchers by appointment, and confidential information regarding financial or personal information is edited out beforehand.

Donor Files

Donor Files contain documentation related to museum donors and their respective gifts. Contents include but are not limited to preliminary correspondence (physical or electronic), Deeds of Gift, Appraisals, Planned Giving Agreements, Bequests, and Last Will & Testaments. A digital archive of these documents is currently in process. Donor files are classified, with usage restricted to internal SUAM staff only. Additional information on donors is included in the Syracuse University CITRUS database.

Institutional Archives

The Institutional Archives at Syracuse University Art Museum hold a range of exhibition brochures, catalogs, and other publications documenting exhibitions presented at Syracuse University Art Museum and spaces historically managed by the Museum, including the Lowe Art Gallery, the Warehouse Gallery, and the Palitz Gallery. The Archive also holds legacy materials pertaining to the history and founding of the collection before it was formally recognized as the Syracuse University Art Collection.

VII. ACQUISITIONS/ACCESSIONING

It is SUAM's policy to acquire objects for the purpose of promoting and fulfilling its mission through gifts, bequests, transfers, purchases, and loans. The Museum Director, staff, Advisory Board, designated Advancement Officers, and the Syracuse University Board of Trustees seek to promote and develop relationships with donors towards this goal. Objects acquired will be accessioned into the permanent art collection and will be maintained by the Museum. All works are owned by Syracuse University, as the Art Museum is included in the University's 501 c (3) nonprofit status.

Acquisition activity is a major responsibility of the Director and the Curatorial staff. The Director, and in some cases select SUAM staff with approval from the Director, maintains the sole responsibility to receive gifts on behalf of the Museum or acquire items through purchase, transfer, or bequest. University colleges & schools, departments, and units, as well as Advisory Board members, faculty, administrative, support staff, and temporary staff (including graduate assistants, works studies, and

volunteers) do not have the authority to purchase or accept gifts on behalf of the Museum.

When artwork is acquired through purchase or gift facilitated by university individuals or offices external to the museum (such as Advancement and External Affairs, academic departments, or senior university leadership), those parties may propose acceptance of the work into the permanent collection. All such proposals are reviewed by the Museum Staff Collections Committee, which makes a recommendation to the Director. Final authority to accession works into the museum collection rests with the Director, as outlined in the museum's governance structure. This process ensures that gifts facilitated through university channels receive appropriate curatorial review and align with the museum's collecting priorities and mission, while maintaining the Director's professional authority over collection decisions.

To propose a potential acquisition, a SUAM Acquisitions Proposal form must be filled out, or information presented in person, for review by the Museum Staff Collections Committee [MSCC] which contains the information below:

- Provides pertinent (“tombstone”) information about the object, including a basic description of the work, materials, date, seller/donor and suggested credit line
- Describes the importance of the object in the context of the SUAM Collecting Plan
- Indicates the way the work of art will complement or duplicate other institutional collections in Central New York
- Discusses the object in relation to the collection, with particular attention to how works of art have interdisciplinary and cross-Academic Departmental significance
- Defends the price of the object (for purchases) or provides donor information (for gifts and bequests) and provides all available provenance information
- Accounts for long-term preservation and maintenance costs associated with the object, and if those costs are beyond the ability for the museum to support, engages the donor or department for financial support to also be offered at time of acquisition

It is the responsibility of the Collections staff to ensure all objects entering the collection do so thoughtfully with strict adherence to SUAM acquisition policies and procedures. Supporting documentation must be retained and should begin with the preliminary offer and / or conversation identifying the potential or active acquisition brought to the attention of the Registrar. Collections team members will process incoming acquisitions in a manner that is both effective and efficient, using all available metadata to create robust object records while also evaluating the individual physical needs of each piece to ensure they are rehoused, stored, and exhibited in a manner that ensures their safety and longevity in the SUAM collection. Collections staff will also contribute to the research on the object, including provenance and authenticity as needed.

The Museum will occasionally acquire objects and materials for educational programming, functional uses, or study purposes as it serves as a teaching museum for the Syracuse University community. Such objects and materials will be placed in the Teaching Materials & Resources collection, as non-accessioned acquisitions, do not require review or approval outside of the MSCC. (See section **VI Teaching Materials & Resources Collection (In process)** for additional details.)

SUAM does not typically accept restrictions or conditions on purchases. Gifts and bequests will not be accepted if they are subject to restrictions or conditions that are deemed unreasonable or unduly onerous. Any restrictions will need to be reviewed and approved by the Director, Advancement & External Affairs, and the Office of University Counsel.

SUAM has a policy not to cover the incoming cost of shipping artwork that will be given to the museum. Incoming shipment costs should be covered by the donor.

All acquisitions will have credit lines that accurately reflect the nature of the transaction (purchase, gift, bequest, etc.); for gifts to the collection, a suggested SUAM credit line is proposed to the donor in the Deed of Gift.

The Museum will attempt to obtain the broadest possible rights, including copyright where applicable. If copyright is retained by the artist or donor, the Museum will seek permission for appropriate uses through the Deed of Gift, Addendum A: Intellectual Property.

All objects acquired into the permanent collection must be of value in promoting and supporting the objectives and purposes of the SUAM as set forth in the Mission Statement:

- Objects must be consistent with the **SUAM Collections Plan** or be a compelling, clearly articulated, and documented exception
- Objects must be authentic, or if an object is a reproduction, mass-produced object, forged, or fake, it must have value for SUAM's purposes
- The cost and expenditure of staff time and other resources in acquiring, researching, transporting, processing, and storing the objects must fit within the available resources of the museum
- Condition of the objects must be such that SUAM can adequately care for and preserve them, in keeping with current professional standards, to the best of its ability and within the standards appropriate to the type of collection
- Objects must be of an appropriate size and physical state for which SUAM can provide adequate storage space and security
- Objects must be deemed to pose no health risk or other hazard for staff, visitors, the gallery building and grounds, or the permanent collections that are beyond the ability of staff and facilities to contain
- Objects must be the legal property of the donor, seller, or lender and he/she/it must have legal authority to transfer ownership, sell, or lend the objects
- Objects must have documentation of origin, provenance, previous ownership, and circumstances of acquisition by owner or adequate accounting of such as determined by the Director.

The objects will be accompanied by as much information as possible regarding history and cultural context. The acquisition of objects must comply legally and ethically with:

- United Nations Educational, Scientific, and Cultural Organization (UNESCO) Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property, November 1970; Article 9 Convention under the Convention on Cultural Property Implementation Act (1983)

- Native American Graves Protection and Repatriation Act (NAGPRA) Public Law 101- 601; 25 U.S.C. 3001-13; 104 Stat. 3042
- Treaty of Cooperation between the United States and Mexico for the Recovery and Return of Stolen Cultural Properties for Pre-Columbian Artifacts
- Antiquities Act, Archaeological Resources Protection Act of 1979, Public Law 96-95; 16 U.S.C. 470aa-mm
- Treaties, memoranda of understanding, or other legal agreements between the United States and other countries regulating importation of archaeological and ethnographic materials
- Convention on International Trade in Endangered Species (CITES), 1977
- African Elephant Conservation Act 16 USCS 4203
- Migratory Bird Treaty Act of 1918, 16 U.S.C. 703-712, Ch. 128; July 13, 1918; 40 Stat. 755 and subsequent amendments
- Endangered Species Act of 1973 16 U.S.C. 1531-1544, 87 Stat. 884 and subsequent amendments
- Bald Eagle Protection Act of 1943, 16 U.S.C. 668-668d, 54 Stat. 250 and subsequent amendments
- USFW and USDA regulations relating to biological material imported from outside the U.S.
- Lacey Act Amendments of 1981 relating to biological material, Public Law 97-79, 16 U.S.C. 3371-3373
- Marine Mammal Protection Act of 1972, 16 U.S.C. 1361-1407, P.L. 92-522 and subsequent amendments
- All other applicable local, state, federal and international laws and regulations
- Objects consisting of human remains and sacred materials will not be acquired if it is known by curatorial staff and Collection Committee members at the time of acquisition that their presence and use in collections, programs, and/or exhibits is offensive or inappropriate by the relevant cultural group, whether they are governed by public law or not
- Objects subject to copyright must be accompanied by documentation of the transfer of named copyrights or by documentation identifying copyright status if such status is acceptable for the Museum purposes in acquisition
- An object cannot be accepted if the object is required to remain in the collection or on exhibit for any period of time or for perpetuity
- Objects must follow the SUAM Code of Ethics, American Alliance of Museum's Code of Ethics, and the International Council of Museums Code of Professional Ethics.

Provenance Research and Due Diligence

The provenance of an object is considered in every acquisition decision. SUAM will thoroughly research the provenance of all proposed acquisitions and take every reasonable precaution to ensure that it can acquire valid title. It will require no less than the minimum provenance documentation recommended by the American Alliance of Museums (AAM) and Association of Art Museum Directors (AAMD).

As part of its standard procedure for all proposed acquisitions, SUAM will:

- Substantiate the account of ownership history provided by the donor or vendor by obtaining documentary evidence of an object's provenance (including but not limited to: a dated bill of sale or sales receipt, will, inventory, auction catalogue, published reference, exhibition record, correspondence, photograph). Or, in exceptional cases, if documentary evidence cannot be

obtained, a signed statement from the donor or vendor that confirms the accuracy of the account.

- Contact possible sources of information such as foreign institutions and governmental agencies, the Art Loss Register, other independent registries, and/or colleagues to uncover any potential ownership claims on the object.
- Undertake other appropriate research to ensure that the proposed acquisition has not been illegally appropriated (without subsequent restitution).
- Make every reasonable effort to ensure that the object has been exported from its country of origin (or any other country) in compliance with the laws of such country at the time of export, and imported into the United States in compliance with U.S. law at the time of import by requesting relevant export and import paperwork (such as export licenses and customs documentation)

For Nazi-Era Provenance

Following the Report of the AAMD Task Force on the Spoliation of Art During the Nazi/World War II Era (1933-1945) (dated June 4, 1998 and April 30, 2001) and the AAM Guidelines Concerning the Unlawful Appropriation of Objects During the Nazi Era (dated November, 1999 and April, 2001), SUAM will, as part of the standard research on each acquisition, ask sellers, donors, and estate executors to provide as much information as possible with regard to the Nazi era. Where Nazi-era provenance is incomplete or uncertain, the museum will consult available records as well as publications and databases that track illegally appropriated art. In the absence of evidence of illegal appropriation, the work is presumed not to have been illegally appropriated and the acquisition may proceed. SUAM will not acquire a work of art if there is evidence of illegal appropriation without subsequent restitution or other satisfactory resolution of title.

For Archaeological Materials and Ancient Art

Following the AAMD Report on the Acquisition of Archaeological Materials and Ancient Art (dated June 4, 2008), the Museum recognizes the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property (dated Nov. 17, 1970) as providing the most pertinent threshold for the application of more rigorous standards to the acquisition of archaeological materials and ancient art. SUAM will therefore not normally acquire archaeological materials and ancient art unless research substantiates that the work was outside its country of probable modern discovery before Nov. 17, 1970 or was legally exported from its country of probable modern discovery on or after Nov. 17, 1970.

Additionally, the museum conducts ongoing provenance research on existing collection objects with priority given to:

- Objects acquired before modern provenance standards were established
- Archaeological and ethnographic materials (1970 UNESCO compliance review)
- Objects created before 1946 (Holocaust-era provenance review)
- Objects with known or suspected provenance gaps
- Objects from regions or periods with known cultural property concerns
- Objects acquired through historic gifts prior to due diligence standards

After compliance with the above procedures, SUAM will retain its right to exercise its institutional responsibility to make informed and reasonable judgments about the appropriateness of acquiring

works of art.

VIII. Types of Acquisitions

As outlined in the museum's strategic plan, collection development is central to SUAM's mission of fostering visual literacy, critical thinking, and interdisciplinary learning across Syracuse University. The museum acquires objects through purchase, gift, bequest, and transfer, with each method of acquisition following distinct procedures while adhering to consistent standards for relevance, quality, and ethical stewardship. All acquisitions require Director approval and must align with the museum's collecting priorities and the university's academic objectives.

Gifts

A voluntary transfer of property free of encumbrances occurs while the donor is alive. Curators will work with the Director and advancement officers to strategize their work with collectors as part of an institutional approach. Gifts and bequests of works of art offered to the Museum are subject to the same scrutiny as purchases. Some consideration may also be given to the potential for subsequent donations of works of art and/or capital support from the same source. All proposed gifts are subject to the approval of the Museum Staff Collections Committee. It is expected that the donor will cover the cost of transporting artwork to SUAM.

Gifts will be accompanied by a Deed of Gift, which legally transfers ownership of the work of art from the donor to Syracuse University on behalf of the Syracuse University Art Museum and outlines the terms and conditions of the gift. As outlined in the Governance section of this policy, while the Director approves all gifts to the collection, final signature on the Deed of Gift is executed by authorized university administrators (as of 2026, the Chief Advancement Officer serves in this capacity) in accordance with university policy.

The Deed of Gift is forwarded to the donor with a Gift Acknowledgment Letter. In compliance with the New York State Education Law Section 233-a and 233-aa, the acknowledgement letter includes notification to the donor of where to access the museum's Collections Management Policy on the museum website. Upon receipt of the gift to the collection, the Registrars formally accessions the object (s) into the collection, determines the accession number and creates a record of the object(s) donated.

Each gift to SUAM will be reported to the Syracuse University Advancement and External Affairs office. As per University regulations, Syracuse University is the legal recipient of all appraised gifts of monetary value.

To ensure accurate gift reporting and prompt donor acknowledgements, SUAM is asked to forward information on all gifts it receives directly from donors to the Advancement Services office for processing in CITRUS, the University's official database for recording, storing, and managing alumni records and donor gift transactions. This ensures that there are extensive records of donors in the museum records as well as the university.

Critical Gift Reporting Times for Syracuse University

- *Fiscal Year-End*: The University Fiscal year runs from July 1 – June 30, and the Advancement Office follows this calendar for gift reporting. Annual reports of FY donors are sent to

advancement colleagues to be entered in CITRUS at the end of each FY.

- *Calendar Year-End:* For income tax purposes, many donors make charitable donations on or before December 31st. A separate annual report for calendar year gifts is maintained by the museum for this purpose.

Purchase

The transfer of property in exchange for monetary compensation. Fundraising for the acquisition of specific works of art may only be considered in consultation with the Director. A bill of sale or invoice must be included in the paperwork for official documentation.

SUAM affirms to deal with reputable vendors, to the best of its knowledge, and follow university guidelines as they pertain to outside vendors. It is understood that works of art bought from auction houses and online auctions are sold “as is” and are subject to the Terms and Conditions of Sale established by the individual auction houses and on-line entities. In cases where the effort and/or expense involved in viewing the object presents an undue burden, and with the approval of the Director, a trusted representative local to the auction venue may be asked to examine the object in place of SUAM staff. Purchases under the value of \$10,000 can be completed by the Director. Purchases over \$10,000 require additional university approvals.

Bequest

A bequest is a gift of personal property donated by a deceased individual under the terms of a will or estate plan.

Accepted bequests must be accompanied by:

- Copy of the relevant portion of the will or trust document specifying the gift to the museum
- Probate documentation as required by the Office of University Counsel
- Formal transfer of title documentation from the estate executor or trustee

All bequests are managed and reported in coordination with Syracuse University's Advancement and External Affairs office and Office of Gift Planning. The Director evaluates all proposed bequests using the same acquisition criteria applied to other gifts and makes the final decision regarding acceptance.

Museum staff retain the right to disclaim bequeathed property, including works of art, which do not meet the museum's acquisition criteria or mission. The museum is not obligated to accept bequests simply because they are offered through estate planning vehicles.

If the museum declines any portion of a bequest, the disclaimer is managed through the Office of Gift Planning and Office of University Counsel to ensure proper legal notification to the estate and, when applicable, identification of alternate beneficiaries as specified in the will.

Deferred Gift

A deferred gift is a gift of personal property in which the donor commits to transferring title to the museum at a specified future date, while physical transfer of the object may occur earlier or simultaneously with the title transfer.

All deferred gifts must be formalized through a written agreement signed by the donor and

authorized university representatives. The agreement must specify:

- Description of the object(s)
- Timeline for title transfer
- Conditions, if any, associated with the gift
- Responsibility for insurance, conservation, and care during the deferred period
- Rights and restrictions regarding exhibition, loan, or other use prior to title transfer
- Process for donor withdrawal or museum disclaimer if circumstances change

Deferred gifts are managed in coordination with Syracuse University's Advancement and External Affairs office and Office of University Counsel as needed, particularly for estate planning instruments or gifts with significant financial or tax implications. As of 2026, the museum has no deferred gifts on record.

Promised Gift

A promised gift is a donor's commitment to transfer personal property or provide financial resources for acquisitions at a future date, often through a bequest or other estate planning instrument. Unlike deferred gifts, promised gifts remain in the donor's possession until title transfer occurs.

Promised gifts should be documented through written correspondence or a memorandum of understanding that outlines the donor's intention to transfer property to SUAM. Such documentation does not constitute a legally binding commitment but serves as a record of the donor's intentions and allows the museum to engage in appropriate planning. All promised gifts must be managed in coordination with the Office of Gift Planning in the University Advancement and External Affairs office. Promised gifts involving estate planning require consultation with the Office of University Counsel.

Transfer

The transfer of property from one institution to another institution or from one University unit (such as the Syracuse University Libraries Special Collections Research Center) to another. A Memorandum of Understanding or Record of Transfer Receipt is used to document the transfer of title.

Loan In, or Incoming Loan

The temporary physical transfer of property from a lender to SUAM according to the terms specified in a legally binding loan agreement. It does not involve transfer of ownership. Incoming loans will be documented in the TMS database and assigned a temporary ID number.

Loan Out, or Outgoing Loan

The temporary physical transfer of property from the museum collections to a borrower according to the terms specified in a legally binding loan agreement. It does not involve transfer of ownership. Outgoing loans will be documented in the TMS database.

Note: Financial Values and Appraisals

Various financial values may be collected or provided during the acquisition process, including donor-reported values, purchase prices, insurance values, or independent appraisals. These values are documented in the accession record for insurance and collections management purposes.

In accordance with federal tax law (IRS regulations governing charitable contributions), SUAM staff may not assign values to donated objects, provide appraisals, or participate in any way in determining values that may be used for the donor's tax deduction purposes. Donors are responsible for obtaining independent appraisals to substantiate tax deductions for gifts valued at \$5,000 or more, as required by the IRS.

Values collected at time of acquisition or accessioning:

- Historical Value
 - Financial value at time of acquisition
 - If the value of the gift is unknown, it is recorded as \$1.00.
 - Sources: Purchase price, donor appraisal, fair market value at acquisition date
- Market Value
 - Current fair market value which fluctuates over time based on art market conditions
 - Requires periodic reappraisal (typically every 3-5 years, once owned by the museum, can be determined by museum staff)
- Insurance Value (Replacement Value)
 - Highest value assigned to object
 - Includes:
 - Current market value
 - ALL investments: custom framing, matting, conservation treatments
 - Potential replacement/restoration costs

IX. Documentation, Collections Records, and Inventories

The Museum is dedicated to maintaining high standards in caring for and safeguarding its collections by recording and tracking objects using a standardized system for numbering all collections-related objects in the permanent collection. Objects that are assigned numbers are registered through ledgers and databases maintained by Registration staff. Objects are physically labeled according to professional and Museum standards, collection type, and status of the object. Numbering systems no longer in use are permanently cross-referenced in the current paper records and databases.

The Director is ultimately responsible for all Museum collections and collections-related numbering systems. The Registration/ Collections staff is responsible for assigning numbers and managing all object and constituent documentation.

A hierarchy of access to the TMS Collections database is in place to control security of information and contributions or altering of object records ranging from admin rights, read only, to limited edit access of certain fields of information. The Director & Chief Curator, Associate Director (who oversees collections management), Curator, and the Registrar are the only staff members who have permission to create and delete accession records, change locations, and update values.

The university IT department provides technical support and hosts the TMS database and eMuseum online database on the University server, which is backed up twice a day. Admin rights to the server are controlled by the University ITS departmental contact. The Director and Registrar have permissions to create, edit, and delete new users for TMS.

Procedure for Incoming Objects

When an object is received by SUAM as a gift, purchase, and temporary loan, or a transfer, the following documentation procedure must be followed:

New Accession Constituent Worksheet

Created in the acquisition process, this worksheet captures information about the Constituents (Artists and Donor/Source) and the Object(s) and consists of the following:

- Artist/ Maker: Biographical information, their identity/ culture, professional development, exhibition history, resume information, representation
- Donor: Biographical information, contact information, and affiliation to SU or other gallery or corporate connection
- Source: Contact Information
- Object: Tombstone information (Title, date, medium, dimensions), details regarding arrival of work i.e. shipping, provenance, digital images of the work

Temporary Deposit Form

Upon the arrival of object, A Temporary Deposit Form must be completed to document all information pertaining to the object, including:

- Date and time of arrival
- Object name(s)
- Object information including artist name, title of work, date of creation, medium, support, dimensions
- Arrival method (e.g. Fine art shipper, Fed Ex, owner drop off, etc.)
- Owner/source of the object(s) with preferred contact information, , and acquisition type.

Incoming Receipt

The Notice of Arrival (in the form of an official email) is generated by the Registrar upon receipt of the incoming objects to inform the donor/source that the object has arrived in good condition.

Daybook Entry (reference only)

Historically, the SUAM Registrar used a Daybook to record and generate accession numbers assigned to incoming objects. Information such as artist, title, dimensions, medium, source, disposition, number of objects received from donor/source, and value (if known) was also documented in the daybook. With the transition to the TMS Collections database, accession numbers are now automatically generated, eliminating the need for a physical Daybook and minimizing risk of duplicate and/or erroneous number assignments. Daybooks from years past remain on site, stored in the archives for research and reference purposes.

The Accession Number

Once an incoming object is formally accepted into the permanent collection then the object must be assigned an Accession Number: a control number, unique to an object.

- Accession numbers format consists of a compound number, separated by a period
- The first number indicates the full four-digit year the object is formally accessioned into the permanent art collection, this is not necessarily the year it was acquired.
- The second set of numbers indicates where the item occurred in the sequence of the year's accessions.

- If a single object consists of more than one part, the object will receive one accession number, and each part of the whole is given a letter suffix. These are entered into TMS Collections as Components, not as individual records. (See **SUAM TMS Data Dictionary** for data entry procedure)
- If an object is a set or a portfolio or objects, a third number is assigned to the group. The Portfolio or set is assigned as a two-part number. A third number is then added to the end for each item designated as an object within the set (See **SUAM TMS Data Dictionary** for data entry procedure)

Marking

The Accession Number is marked directly on the object using semi-permanent, but reversible numbering techniques that do not deface or permanently alter the artifact. The Accession Number should be placed in a location on the object that is unobtrusive while on display, yet clearly visible or easily accessible when the object is in storage. Do not obscure maker's mark, major design elements, or old inventory numbers.

Marks attached by previous owners should be retained as they contribute to the object's history. If object's shape or composition makes it difficult to tag or otherwise label, it should be placed in an archival sleeve, box, tray, or small polyethylene bag that is marked with the number, or a loose tag or label should be placed with the object.

A note should also be placed in the object's record in TMS alerting staff to the non-standard marking associated with the object. Should an object go on display in which the tag cannot remain on the object, the tag should be reattached as soon as the object is removed from the display location.

Preferred Marking Methods

Works on Paper (Prints, drawings, watercolors)

- Mark with pencil on the verso in the lower right corner using clear yet unobtrusive numbers. If the object is mounted, also mark the verso of mount, or on the front below the object.
- Framed objects must be marked on backing board in the lower right corner. Photographs
- Mark lightly with pencils on the verso, preferably in a non-image area at a corner of the lower margin
- If the photograph is hinged in a mount, place the number of the unhinged end. Also number the mount and, if framed, mark the frame as per paintings.
- Some modern photographic papers resist pencil, place in labeled archival sleeve; or try a #1 pencil, Stabilo All pencil, or Berol China marker.
- For other pencil resistant surfaces, the use Filmoplast P90 may be used as it adheres well to most surfaces, is non-damaging, and easily removable. For numbering, a small piece is cut and the number written in pencil or Micron pen. Remove the backing to expose the adhesive and carefully apply to the object verso in the lower right corner or similarly discreet location.
- Do not use alkaline buffered materials in contact with cyanotypes or color photographs.
- For cased tintypes, ambrotypes, and daguerreotypes, apply the number on a base coat with ink or paint, on the lower back of the case by the hinge, or tag the object. Uncased tintypes, ambrotypes, and daguerreotypes are not typically marked directly, place in a labeled container.
- Photographic negatives cannot be labeled with pencil but can sometimes be labeled directly with inks such as India ink. The number should be placed on the non-emulsion side in a non-

image area. If area is too small to write directly on the negative, the number should be written in pencil on an archival storage sleeve before the negative is slipped inside.

Paintings

- Mark on the reverse the lower right corner/quadrant of the frames, protective backings, and supports such as stretcher bars or panels using pencil or ink or acrylic paint marking. A tag can also be placed on the verso.

3 dimensional objects (sculpture, ceramics, wood carvings)

- Can be both tagged and marked in a method appropriate for the material type, such as ink or paint on a base coat.
- For large sculpture in the round apply the number at the lower rear base or, if there is no base in an inconspicuous place not likely to be worn and note any unusual number location on the object worksheet.
- Barrier Coat with Ink or paint Marks: Recommended method for most three- dimensional objects; not recommended for paper, textiles, plastics, leathers, and fibrous materials.
- Filmoplast P90 may be used as it adheres well to most surfaces, is non-damaging, and easily removable. For numbering, a small piece is cut and the number written in pencil or Micron pen. Remove the backing to expose the adhesive and carefully apply to the object verso in the lower right corner or similarly discreet location.

Textiles

- Tagged using pencil, fabric tape (cotton, polyester, or linen) or a small piece of Tyvek labeled with an Identipen or Mircon Pen, may be stitched on a sturdy and discreet area on the reverse using unbleached, archival thread, preferably at the hem.

The Visual Examination and Documentation of Objects

In-depth examination and documentation of an object occur during the accessioning process, conducted and/or supervised by the Registrar. During this documentation process, all staff are to follow the SUAM TMS Data Dictionary procedures for recording documentation about the object and the constituents as this pre-cataloging will be the basis for the creation of the TMS catalog record. Staff must utilize standard AAM observation guidelines, preferred terminology (Getty Thesauri) and best practice formats to capture consistent and accurate information for each object.

For cataloging terminology, SUAM utilizes the Getty Vocabularies, specifically The Art & Architecture Thesaurus (AAT) and the Union List of Artist Names (ULAN) for preferred and uniform listing of artist names, media, subject, etc. The TMS database has a dictionary of these terms included to ensure ease of access, selection, and consistency of metadata.

Accession Worksheet (currently student use only)

Accession worksheets were previously used by staff to record all pertinent object information, including.

- Accession number,
- artist,
- title,
- date,

- medium,
- support,
- dimensions,
- storage location
- value
- donor name
- credit line
- distinguishing (markings such as the signature or other inscriptions)
- subject of piece
- other descriptive remarks/details

With the transition to the TMS Collections database, Collections staff are able to create object records directly in the CMS, making the process more efficient with less risk of human error through the transcription of handwritten notes or loss of paper documents. Physical accession worksheets still exist, but primarily as a teaching tool, allowing students to gain hands-on experience without the risk of compromising object records or metadata.

Recent worksheets (1968-2023) are archived and bound by the year; older worksheets are found in the artist file, except for circumstances in which the number of objects for one artist are so numerous they must be stored in binders by artist. All binders remain accessible for reference. Archived Worksheets for the older objects in the print collection are stored in binders alphabetical by artist.

Current (2024-present) accession worksheets scanned and may be linked directly to the corresponding object record in the TMS database as well as on the museum shared drive, in the individual object files (organized by year and accession number) or artist (organized alphabetically by last name).

See ***Worksheet Procedure*** for procedure on completing the accession worksheet.

Condition Report/Condition Report Diagram

At time of accessioning, a baseline condition report must be created to provide historical visual documentation of the object to track problem areas with the object's physical condition. The condition of each object is captured both in written form, with notes depicted in a diagram, and through digital images that can be annotated utilizing the TMS Collections software. The reports are then recorded in the corresponding TMS object record, as well as the object file on the museum shared drive (organized by year and accession number).

Digitization

All new accessions will be photographed during the accessioning process. After the worksheet information is recorded and the initial accession record input into the TMS Collections database is complete, the object is transferred to the Digitization center where, depending on size and material, it will either be scanned or photographed.

A workflow of undigitized objects is determined by the museum staff based on current projects, research areas, and faculty needs. See **SUAM Photography Center Policy** for detailed procedure and workflow.

Creation of Files and Records

Current collections database: TMS Collections

See **SUAM Data Dictionary** for further details regarding creation and input of records.

Object Record

The Registrars create object records in the TMS Collections database for each new accession and incoming loan and populate with cataloging metadata. The database is used to produce inventory lists for internal and campus loan inventory, checklists for exhibitions, Certificates of Insurance, and end of year reports tracking gifts and purchases, and the creation of Gift Agreement forms, among other purposes.

Constituent Record —Artist, Donor, Source, Institution, Mailing list contact

A Constituent record is created for each new individual or corporate body. For artist names, reference Getty vocabulary Union List of Artist Names (ULAN) for preferred spelling and listing.

The Artist File

Contains biographical and professional documentation of the artist or the cultural origin of an object and may include correspondence of the acquisition of the object, exhibitions, articles & reviews, obituaries, and other research documents regarding the artist or maker. These files are stored in physical form in the Art Library and are currently in the process of being digitized for archival purposes, saved to the museum shared drive. Some information is also duplicated and entered in the University CITRUS database.

The Donor/Source file

Contains biographical and professional documentation of the donor or source and may include correspondence pertaining to the acquisition of the object, obituaries, and other research documents regarding the donor that may be helpful for continued donor engagement. Also includes documentation of initial contact with Donor (correspondence, receipts, shipping documents, bill of sale, deed of gift, copy of will, photographs). Stored in physical form in the administrative offices and are available to museum staff only due to confidential information. These files are currently in the process of being digitized for archival purposes, saved to the museum shared drive. Some information is also duplicated and entered in the CITRUS database.

Location card file

A historical card file that predates the database and was used to supply information for basic input into early versions of SUAM. This card is filed with an accompanying yellow Location Card that is changed whenever an object is moved to a new location. These are organized in a card file format, by accession year and number. A carbon copy of the white card, known as the Subject Card, is green in color, separated, and is filed by Format and then by artist/maker.

This file exists for reference purposes only and is stored in the Registrar's office. This manual tracking process was retired in 2019 when the museum transitioned to TMS Collections. TMS Collections maintains an in-depth and robust location history field that captures all object movement, including date and time stamps, authorized staff person, and purpose of the move. Legacy files document object locations through 2019.

Location Change Sheet

This records basic information, accession number, artist or brief description, old location, new location, data entry completion, card changed completion. This worksheet is filled in whenever an object is moved from one location to another is used to update the Location card, these records are archived in three ring binders, organized by year/date for reference. This archive will also include updated inventories of drawers, and multiple objects in traveling or internal exhibitions. These worksheets are a valuable record of the movement of objects in the museum's collection.

With the implementation of the browser-based TMS Collections database software, staff are now able to work via laptop or tablet in any museum space within the designated and secure Wi-Fi network, making it possible to update locations directly in the database in real time. This workflow has streamlined the process, making it more efficient. This practice also reduces risk of loss and /or error in transcribing location updates from physical notes and reduces our paper usage, improving our efforts towards sustainability.

Inventories

Inventory provides accountability, updates collection records and documentation, provides the opportunity to check the condition of each object, and aids in maintaining the security of each collection object. Inventory is the physical verification of the presence, location, and condition of the objects for which SUAM has assumed responsibility. By conducting inventories, SUAM better fulfills its legal and ethical responsibilities.

Inventory is one of the primary responsibilities of the registration staff in maintaining the objects in its care and requires the full cooperation of all involved in the movement of objects that documentation is accurate, processed, and updated in a timely manner to maintain accuracy of records.

SUAM practices two types of inventory:

- Complete wall-to-wall inventory of the entire collection conducted every five years
- Section-by-section inventory concentrating on one area of the collection, such as High risk Objects (values over \$10,000) and Campus Loan Objects.

Inventory Process

Inventory sheets are generated from the TMS/Collections database, sorted by location, and consist of basic object information, Accession Number, Artist, Title, Medium, Dimensions. The date when the inventory sheets were printed is posted in the lower left corner; printed in the lower right corner the number of pages for this location.

Additional forms currently used in the inventory process are:

- Inventory Progress Report – documents the locations being inventoried, the date when the inventory sheets were printed, date the inventory was completed and the staff member who conducted the inventory. This sheet is kept in the three-ring binder for that current inventory.
- Location Status Report – documents the storage format of each object and documents the number of objects stored in same manner (loose, matted, mounted, hanging, shelved, etc.); storage conditions, replacing of interleaving, and any objects damaged or in need of repair (example: a print has come loose in its mat)
- Inventory Cover Sheet – documents the object movement within the location, this sheet is left

with the up-to-date inventory sheet, it is used when an object is removed and returned, dated and initialed by the staff. *See Inventory Manual for detailed workflow*

X: Deaccessioning/ Disposal

Deaccessioning, when carried out in an appropriate manner, is an integral part of museum professional practice, endorsed by SUAM in its Code of Ethics and based upon ethical codes of national and international museum professional organizations. Deaccessioning permanently removes an object from the collections through donation, transfer, exchange, sale, repatriation, loss from collections, deterioration beyond repair, and loss through natural disasters, and allows the transfer of unrestricted title to the receiving agency.

SUAM believes in the process of deaccessioning objects from the permanent collection which no longer fit within the scope of the collections, or the mission statement. A deaccession recommendation shall be prepared by the Museum Staff Collection Committee [MSCC] and reviewed by a deaccessions committee convened by the Director that will include at least two non-staff members. Whenever deemed necessary, professional advice shall be sought before an item is deaccessioned. The decision to deaccession should be cautious and deliberate and follow generally accepted museological standards and at least one of the following criteria must be met:

- Not within the scope or mission
- Beyond the capability of the museum to maintain
- Not useful for research, exhibition, or educational programs in the foreseeable future
- Duplicates of other collections (either in museum or in the immediate geographical area)
- Poor, less important, incomplete, or unauthentic examples
- Physically deteriorated/ hazardous materials
- Originally acquired illegally or unethically
- Subject to legislative mandate, e.g. repatriation
- Subject to contractual donor restrictions the museum is no longer able to meet

In the interest of avoiding any perception of conflict of interest, museum staff members, Advisory Board members, members of their immediate families, may never receive or purchase for their own or another individual's collections, even at public auction, objects deaccessioned from the museum's collections. Likewise, no one shall be allowed to use items from the museum's collections even temporarily, for any personal use.

Monies (principal and interest) received from the sale of any deaccessioned work of art shall be applied solely to the future purchase of artwork for the museum's collections or for direct care of works of art. Direct care as defined by the Museum means the direct costs associated with the storage or preservation of works of art. Such direct costs include, for example, conservation and restoration treatments (including packing and transportation for such conservation or restoration; and materials required for storage of all classifications of works of art. Funds received from the disposal of a deaccessioned work of art shall not be used for operations or capital expenses except as provided above. Direct care does not include salaries of staff or costs incurred for the sole purpose of temporary exhibition display. All insurance claims for the loss of a work of art shall be used only for new purchases as well. The donor credit line for any sold work should be transferred to objects acquired with such funds.

Proceeds derived from the deaccessioning of any property from the collection of the SUAM shall be placed in a temporarily restricted fund, the earnings of which shall be used only for new acquisition or conservation and preservation methods as defined by above direct care.

The separate departmental account under the Museum's purview for funds from sold artwork is named "Deaccession Fund." Proposal of future artworks for purchase or direct care of collection projects are presented to the Museum Staff Collection Committee, and discussion of the fund to be utilized will be a part of this proposal. Following internal approval of the proper use of the money by the Collections Committee, the director of the museum will authorize the use of the funds in the Deaccession Fund. Approvals will then be procured from the Assistant Provost of Strategic Initiatives, the Assistant Provost for Strategic Planning and Budget, and the Syracuse University General Budget Office.

The below listed methods are the only approved disposal methods for deaccession materials at the Museum:

- Transfer ownership of object to more appropriate institution
- Exchange
- Use for study collection
- Physical destruction
- Repatriation
- Private Sale
- Public Auction

No donated material shall be deaccessioned for two years after the date of its acquisition. (See U.S. Tax Reform Act of 1984 and IRS regulations relating to the act.). A complete record of deaccessions shall be kept, and a copy of this record shall be retained permanently.

X. Loans

As a part of our mission, and collegial nature of working with museums and galleries nationally and internationally, the Museum considers loan requests of objects from the permanent collection to museums and galleries for exhibition purposes. Additionally, as a part of our own active exhibition schedule, SUAM requests incoming loans from recognized museums, galleries, auction houses, and private collections. For the loan process, both incoming and outgoing, to follow best practice standards regarding the care, transit, and presentation of the works, the following procedures must be acknowledged and followed by SUAM staff members.

All outgoing loan requests should be sent to the attention of the Director of the Syracuse University Art Museum.

- Loan requests must be received at least eight months in advance of the exhibition opening date, for domestic venues.
- Loan requests must be received at least one year in advance of the exhibition opening date for international venues.
- Internal Syracuse University art centers or galleries may request works from the collection for special exhibitions, and the loan request must be received at least 4 months in advance.

- All supplementary materials for any international request (dates of exhibition, additional venue details, curatorial rationale, accompanying publication details, facility reports, environmental readings, etc.) must be received at this time for the request to be considered.
- SUAM requires the American Alliance of Museums General Facilities Report be submitted along with the loan request before consideration of the loan proceeds
- Outgoing loans will be limited to 5 objects per proposed loan.
- Requests for over 5 objects will be considered, but there may be an added requirement for curatorial collaboration as well as co-organizer credit for the exhibition they would be included in.
- The museum has a loan fee of \$200 for the first object and \$100 for each additional object for external venues
- Once the loan request has been submitted, a discussion ensues between the managerial, curatorial and collections staff at the monthly MSCC meeting. Criteria and questions discussed include:
 - Evaluation of object (s) and updated condition report.
 - Is the object able to withstand rigors of travel and additional handling?
 - Is the object too fragile to display?
 - Should special restrictions be placed on light levels or environmental exposure?
 - Has the object traveled recently travelled or been on display, or has it been in storage?
 - Is the exhibition too lengthy to expose object to risk?
 - How significant and compelling is the exhibition for the advancement of scholarship?
 - Does it contain a publication that will feature the loan?
 - Are there any facility concerns about the venues?
 - Are there needs to keep the work on view for upcoming exhibitions or courses at the Museum?
- Upon initial approval of the loan request, additional discussion ensues amongst the staff regarding logistics of the loan:
 - Loan terms and fees
 - Crates
 - Photography
 - Conservation
 - Preparation
 - Shipping Requirements
 - Courier
 - Updated insurance value provided by curator or (in cases of high value objects) by museum services at auction house such as Christie's or Sotheby's.
- Upon approval, the Museum will draft the **SUAM Loan Approval Letter** and the **SUAM Outgoing Loan Agreement**, which will list all restrictions, costs, and shipping and installation instructions. This will be countersigned by an authorized staff member at each institution.
- At this point in the loan, the Collections staff will manage the preparation, packing and shipping arrangements with the borrowing institution. The Registrar or Assistant Registrar completes outgoing condition reports on the loaned objects, and drafts an Outgoing receipt placed with the object.

Courier Policy

A courier may be required on a case-by-case basis to accompany an object(s) in transit to a peer institution. The museum staff member who serves as a courier should be the Registrar, and if they are not available, could be either the Director, Assistant Registrar, Curator, or Preparator; these personnel are well-experienced in the handling of our collection objects.

As part of the borrower and lender agreements and responsibilities, the agreement regarding the courier requirements for the loan will be included as part of the loan agreement/ contract. If a courier is a requirement of an outgoing loan, all expenses for travel, hotels, and per diem for food and other expenses will be covered by the borrowing institution, as outlined in the loan agreement between the two parties.

Requiring a courier for an outgoing loan is determined by the Museum Staff Collections Committee on a case-by-case basis, and includes the following considerations:

- Insurance Value of the Object(s)
- Distance of loan from SUAM
- Importance of piece to the Museum's collection
- Condition of object
- Installation needs of object upon arrival at borrowing institution
- Staffing and resources at the borrowing institution

Incoming Loans: Guidelines for Receiving Loans

The Curator of an exhibition at SUAM that includes incoming loans should create a preliminary checklist for the show in which all proposed loans are notated for review with the SUAM director and curator. For external loan exhibitions, this checklist should be submitted at least 18 months in advance.

Upon internal review, the Curator should work closely with the Director to negotiate the loan. A loan request letter should be sent by SUAM at least 12 months in advance and the final approval for loan and all associated expenses should be given to the director.

Upon arrival, the object acclimates for 24 hours, and then is carefully unpacked by the Collections staff, noting any packing details or damage. The loan is receipted in, a loan number is assigned and record created in TMS (IL.YEAR. ORDER OF LOAN WITHIN THE YEAR *e.g. IL.2026.5*), and the Registrar, Assistant Registrar, or Collections Assistant completes the incoming condition report (s) which are then scanned and linked to the loan record and saved in the corresponding loan folder on the museum shared network. If a condition report reveals any physical change to the object while in SUAM's care, the Lender will be immediately notified.

When a loan is returned to its owner, the Registrar completes an outgoing receipt, completes a final condition report, takes documentary photographs, digitizes the final condition report for the museum's record, and closes the loan. The loan is packed for return in the same or similar materials that were used when it was sent to the museum. The contents of the paper file, including the outgoing receipt and condition report, are scanned and saved as PDF documents in the corresponding loan and exhibition folders on the museum shared network for archival purposes.

XI. Traveling Exhibition Program

The Syracuse University Art Museum Traveling Exhibition Program has provided affordable exhibitions to small and medium museums and university art galleries since 1985. Museum staff curate exhibitions from the permanent collection offered primarily through a digital mailing to Museums, Galleries, and Art Centers that are listed in the American Association of Museums [AAM] directory, as well as through the dedicated website for the program: travex.syr.edu. The number of exhibitions offered each year varies but nearly all shows are works on paper, including prints and photographs. Shows have examined the work of James McNeill Whistler, Georges Rouault, and the German Expressionist movement. Other exhibitions have studied artist portraits and self-portraits, early 20th century images of New York City subways and skyscrapers and 19th century hand-colored Japanese photographs.

Hosting an Exhibition

Exhibitions are scheduled for periods of six to eight weeks, along with additional time allotted to allow for shipping, receiving, and installation. Loan dates are typically set two weeks prior to the exhibition opening date, and two weeks after the exhibition closes at the borrowing institution, however they are flexible based on availability of Fine Art Shippers. There is the possibility of extending the exhibition dates past eight weeks provided there are no conflicts with other borrowing institutions. The rental fee would be prorated weekly to account for the additional time. Available exhibitions require a minimum of 8 months' notice prior to booking show.

Booking Process

Prior to booking an exhibition, every exhibitor must submit to the SUArt Museum a General Facility Report developed by the American Alliance of Museums (AAM), including floor plans indicating the gallery in which the exhibition will be placed and other visual documentation.

After reviewing and approving the facility report, the Director or Registrar will bring the proposed booking to the attention of the Museum Staff Collections Committee for final approval, and to review any possible concerns with works in the exhibition. A Traveling Exhibition contract will be forwarded for examination by the borrowing institution. Each exhibition contract details exhibition and loan dates, participation fee and deposit, requirements for security, shipping and special handling, credit language, and SUAM policies. Exhibition contracts must be signed by an authorized representative of the borrowing institution and countersigned by a University Authorized Signer.

Exhibition fees are based on exhibition periods of six to eight weeks. Extensions are billed on a prorated weekly basis. A 25% deposit fee is due upon the signing of the contract. An invoice for the booking deposit will be sent to the hosting institution along with the exhibition contract. The final payment will be due on the first day of the booking period. An invoice will be sent to the borrowing venue one month prior to the exhibition opening date. See individual exhibition information for exact costs.

Shipping and Insurance

Borrowers are responsible for arranging and paying for round trip shipping arrangements unless otherwise noted in the exhibition contract, or an addendum to the original contract. All shipments are to be approved by the Registrar before they are booked. Exhibitions are required to be shipped via ground transport fine arts shippers. Approved shippers include, but are not limited to, USArt, Artex,

Bonsei Fine Arts, Northeast Transit, and Atelier 4. Other Fine Art Shippers may be approved. Trucks must have dual drivers, air ride suspensions, be climate controlled, and have hydraulic lift gates.

Borrowing institutions are responsible for full risk, wall-to-wall insurance for every exhibition contracted. Insurance values will be sent to the Registrar or appropriate staff member at the booking institution a month prior to the start of the loan period. Certificates of Insurance must be received by the Museum at least two weeks prior to shipment, or risk the shipment not being released.

Installation and Preparation

Incoming and outgoing condition reports accompany each exhibit and must be completed by a professional staff person. Any damages must be documented and photographed and reported immediately to SUAM.

During the preparation of these exhibitions, the condition of the objects is checked, and a condition report book is created to travel with the exhibition. This book includes a report for each object, detailing the outgoing condition of the visible condition of the object (not including defects not seen outside of the mat and frame), mat, frame, and plexiglass. Spaces are provided for the borrowing institution to comment about incoming and outgoing condition, to note any changes to the object.

Upon return to SUAM the condition reports are reviewed by the Collections staff for notations, and the objects checked for changes in their condition; unframed and returned to storage.

Ongoing Evaluation of Traveling Exhibitions

The offering of exhibitions will regularly be evaluated for condition by the Museum Staff Collections Committee. Light exposure for works in the exhibition and accumulative total amount of light exposure for each exhibition will be tracked by the MSCC, and any concerns will be addressed at monthly meetings to determine if a show can be rented or should be retired from the program.

Rental Fees

The Traveling Exhibition Program is income generating for the Museum. As such, all expenses related to the show will be tracked, including staff time. Fees of exhibitions will be set and adjusted as needed by Registrar and Director to ensure that this program is profitable.

XII. CAMPUS LOAN PROGRAM

The Museum administers a Campus Loan Program [CLP] since the formal creation of the permanent art collection as a department by the university in 1974 to expand access and raise awareness of the Museum's art collection. The idea of using Syracuse University buildings and grounds as settings for works of art, a 'museum without walls,' gives visual and physical form to the University's belief that creativity and knowledge are best served by celebrating freedom of speech and expression, embracing diversity, and fostering tolerance for opposing points of view.

The CLP is a privilege to the staff and faculty of Syracuse University. A select group of prints, photographs, and paintings from the Museum's collection are eligible to be displayed in higher administration office suites and public building spaces on campus provided that the conditions for loan, described below, are met, and consistently followed. Final selection of artwork is under the

discretion of the museum staff and must be approved by the Museum Staff Collections Committee [MSCC].

The program requires borrowers to pay a one-time installation fee of \$175. If additional preparation or framing is required to install the selected artwork, the Borrower is responsible for those costs. In addition, there may be the need for environmental sampling of the building walls, ceilings, or environment in accordance with the University's policy on asbestos, lead paint, and building environment. If this sampling and possibly oversight is required to complete the installation, the requesting department is responsible for all costs involved.

Loan Request Process

Requests for loans of works of art should be made in writing (or email) to the Director, and should address the following conditions:

- Proposed Space Description (private office, semi-public office/department/suite), public access area (e.g., corridor, lobby)?
- Is the space alarmed? (Are there motion detectors, recording video cameras, or other security measures beyond lockable doors?)
- Is the space climate controlled? (Heating and air conditioning that maintains constant temperature and humidity control.)
- Business hours (when is space unlocked and locked?)
- Light exposure in space (windows, fluorescent light, etc.)
- Type of artwork preferred (photographs, paintings, prints)
- Aesthetic preferences (abstract, representational, experimental, conceptual, portraits, landscapes, genre/still life, other subject matter, etc.)

Once the request is received, the Director will place the borrower on an active waiting list. As soon as SUAM staff have time to devote to the selection and installation of the next available office on the waiting list, the Director and/or their assistant will contact the borrower to set up a Site Inspection appointment to be held in the space that the artwork will be installed.

Following the initial appointment, SUAM staff will review the request and propose a list of works to match the Borrower's criteria as closely as possible. This list will be vetted by the Museum Staff for approval. These images will be electronically sent to the main contact/liaison for the Borrower as JPEGs or in a grouping as a PDF, after which a checklist of works to be borrowed is agreed upon. In-person viewing of the artwork selected may be scheduled before a final selection and prep work needed has occurred.

Once work has been selected, any framing needs will be assessed, and the Borrower will be notified if additional charges need to be applied. All expenses must be approved by the potential Borrower before prep work and framing has begun.

By initiating the Request Process, potential Borrowers agree to comply with conditions and eligibility requirements cited below.

Installation of Artwork Guidelines:

- SUAM cannot hang any artwork, print or painting, in direct sunlight. Unless a window has UV protection no work will be hung directly across from any window.
- SUAM cannot hang any artwork near a sprinkler head, exposed pipes, or drains.
- SUAM cannot hang any artwork near any high traffic area unless it is framed under acrylic glazing or can be placed out of harm's way. High traffic areas include moving doors (regardless of whether they are frequently opened), filing cabinets, seating areas, etc.
- SUAM cannot place any artwork near HVAC units. This includes radiators or window air conditioners.
- SUAM cannot hang any artwork near any kitchenettes, sinks, coffee makers, etc.
- When hanging work in a public space (rather than a locked office), SUAM will install locking security brackets for extra security.
- Under no circumstances should a non-SUAM staff member handle any artwork at any time. This includes cleaning, dusting, or moving the artwork. If you feel as though the work needs cleaned, please call SUAM and we will arrange for a staff member to come over. Same policy applies with movement of the work of art.

Delivery and Installation Period

Delivery and installation of the works of art will be scheduled and conducted by SUAM staff, subject to staffing availability, framing needs and other preparation requirements of the loan.

If the artwork requires extra help or cannot fit in the SUAM van and requires the rental of a larger truck to transport the work, and/or there is a need to employ the help of SU Physical Plant staff members, the requesting department will be charged for the fees involved with the project and installation.

Conditions of Loans

The Borrower agrees to make the work available for exhibition and study purposes at the request of the SUAM Staff. A formal request will be made in advance. If the work is needed for an extended period, other works will be made available without charge.

A staff member, faculty member, or department head in the office will assume responsibility as the Contact Person for the safety of the objects on loan. This Contact Person is expected to assume responsibilities outlined in the Campus Loan Agreement and be prepared to give SUAM ample notice for movement or altering the work on loan to their office. Contact Person is also the main advocate in the office for the care and preservation for the works on loan, including overseeing the safety, treatment, and security of the works while in their care.

Works of art covered by this agreement shall remain in the condition in which they were received. Objects shall not be repaired or altered in any way and no materials are to be attached to paintings, photos, prints, or frames.

An annual inventory, typically in the Spring semester, will be taken by the SUAM staff. The Borrower agrees to make the works available for inventory purposes. The Borrower agrees to report any damage to or theft of works to the SUAM and the Department of Public Safety within 24 hours.

Before an object is placed in any area, a member of the SUAM will determine the suitability of security and environmental conditions for the safety of the object. Once an object is installed, it may only be moved after a member of the SUAM staff has determined that the above factors are appropriate in the new location for the safety of the object. Only SUAM staff members can make this determination and move the objects.

Retroactive Enforcement and Recall

In addition to the Conditions of Loan, SUAM reserves the right to recall works of art that it deems are in jeopardy, which no longer meet the eligibility requirements, or which have been on view more than five years.

XIII. Objects in Custody

NY State Museum Property Law

This law gives the museum community a process to establish ownership of undocumented collections, long-forgotten loans, and doorstep donations—property that has long been a burden for many institutions. New York is the 36th state to have a statute to this effect. The new law amends Section 233-a of the state education law, which provided recourse only to the New York State Museum. It went into effect on September 4, 2008.

Further, the law requires museums to offer their collection management policies to donors, and it prohibits museums from using deaccessioning proceeds for anything other than acquisition, preservation, and care of collections. The law also requires museums to offer donors or prospective donors with a written copy of their mission statements and collections policies, which shall include policies and procedures pertaining to deaccessioning.

The law covers acquiring title to property; notifying collections donors of institutional collecting policies, including deaccession; use of proceeds from the sale of property the museum acquires only for collection acquisition or protection or care of the collection; applying conservation measures to loaned property; and collection record-keeping.

Found in Collection [FIC]

Found in Collection objects are undocumented objects that remain undocumented after all fair and reasonable attempts to reconcile them to existing records of permanent collection and loan objects fail.

The Museum will make every effort to reconcile undocumented objects to existing documentation, and if this is not possible, the objects will be designated as FIC. To track of the FIC objects, a temporary number will be assigned that is completely different in format from the museum's accession number to establish a chain of custody.

YEAR FOUND . FIC . order found during that year

i.e. 2022.FIC.005 = 5th item found in collection in 2022

If the museum wishes to keep the objects, the process to obtain ownership by following the NY state unclaimed property laws or applicable international conventions will be followed.

If the museum does not want the collection, due to them being irrelevant to its mission or outside of its collecting scope, there are options to contact the previous owner or heirs to return the collection

if there is paperwork found. If the collection has no associated paperwork, the museum should follow the appropriate laws and conventions. Once it establishes ownership through that process the museum can legally and ethically follow its deaccession procedures.

XIV. Conservation/ Care/ Object Management

Caring for the physical object is a priority of the Museum staff members. This includes proper handling practices, inventory of the objects once they are in storage, the conservation of objects in need of attention to preserve them for future purposes and maintaining a secure environment that protects the objects from fire, theft, and environmental control as stated in our General Facilities Report.

Therefore, the Museum shall act to the best of its ability, according to the following guidelines:

- A stable environment for objects in storage or on display shall be maintained by protecting them from excessive light, heat, humidity, and dust. The environmental needs of different materials shall be considered.
- All materials shall be protected against theft, fire, and other disasters by a security system.
- When possible, paper materials shall be copied (photographed, digital or film process, or photocopied on acid-free paper) or otherwise made redundant and stored in a separate location.
- When necessary, conservation of materials shall be undertaken with the advice of a trained conservator.
- Records shall be kept using appropriate forms for documentation: i.e., temporary receipt form, deed of gift, accession forms, relevant correspondence, conservation reports, and deaccession records.
- Inventories and location records shall be kept up to date to facilitate public access and to prevent loss.

Security

Security is continually being re-evaluated with the Department of Public Safety, the university security personnel. At present there are 12 areas of entrance and egress that are protected by security cameras and/or electronic triggers that are engaged after normal operating hours. All 25 cameras are operating full-time and record activity for approximately 6 months.

The museum employs student work studies students during operating hours to monitor the cameras during open hours. There are also only two entrances and exits that visitors can use during their visit that are both covered by cameras. Areas that contain stored artwork are controlled access via card swipe to approved staff members and are locked and unavailable to the public. Security keys and electronic card swipe access is available to staff on limited, hourly basis that is monitored by the museum administrative staff.

Storage

Collection objects are stored both onsite in a variety of storage rooms, adjacent to the exhibition galleries and administrative offices, as well as at two offsite storage locations, maintained by Syracuse University.

Onsite and offsite storage locations include a variety of worktables that accommodate materials used to prepare objects for storage. Storage units are coded and have designated location identities. Assigned storage locations are recorded in TMS database. Objects are stored mainly by format, which is determined by media, scale, and shape. Like objects are stored with like objects as follows:

- *Print Study Room*
Storage furniture: 5-drawer Flat files, various sizes to accommodate small to oversize flat works
Formats stored: Works on paper
- *Photography Study Room*
Storage furniture: 5-drawer Flat files, various sizes to accommodate small to oversize flat works and metal library shelving with plexi covers to accommodate portfolios, artist books, and dimensional objects
Formats stored: Works on paper: prints, photographs, drawings, paintings, portfolios, decorative arts
- *Screen Room*
Storage furniture: Wire Screen Racks with special hooks for hanging and shelving
Formats stored: Paintings, large scale works on paper, sculpture, rolled textiles, 3-dimensional works such as African masks
- *Bronze Vault*
Storage furniture: Melamine shelving with plexi covers
Formats stored: Sculpture (plaster casts, marble, bronzes and additional metal works), Ceramics, Glass, Earthenware, Pottery
- *Registration*
Storage furniture: 5-drawer flat files and Melamine shelving with plexi covers
Formats stored: Variety of work on paper, paintings, sculpture and decorative arts; objects in process of being accessioned or collections having worksheet documentation completed.
- *Mural Storage*
Storage furniture: Shelving units, Melamine shelving with plexi covers
Formats stored: Textiles, decorative arts, portfolios, artist books, animation cells and drawings, and dimensional objects
- *Frame Shop*
Storage furniture: 5-drawer flat files, melamine shelving with plexi covers, metal library shelving
Formats stored: works on paper, sculpture, ceramics, traveling exhibitions, objects awaiting prep and framing for exhibitions.
- *Art Storage*
Storage furniture: Melamine shelving with plexi covers
Formats stored: Decorative arts and ethnographic material, crate storage, works on loan

- *Hawkins Facility 1*
Storage furniture: Wire Screen Racks with special hooks for hanging , metal shelving, vertical wooden bins
Formats stored: plaster casts, large sculpture, paintings, furniture, rugs, and crates
- *Hawkins Facility 2*
A shared storage facility utilized managed by the Museum that has space reserved for other university collections.

Temperature/ Relative Humidity

The maintenance of stable temperature and relative humidity appropriate for the collections is a basic part of preservation practices. All art holding areas have individual temperature and relative humidity controls: the special exhibitions galleries (Main, Study Gallery), each gallery/storage area (Print Room, Photo Room, Collections Galleries), storage rooms, Registrar’s office, receiving, the woodshop, and the photography studio. Previously, SUAM monitored the temperature and relative humidity of these spaces through the use of ten (10) PEM 2 digital dataloggers. These dataloggers are currently used as a secondary resource for environmental monitoring, following the implementation of the Conserv wireless environmental monitoring system in December of 2022.

Currently, temperature and relative humidity set points are as follows:

- Temperature: 70 degrees. ± 5 degrees
- Humidity: 50%, $\pm 5\%$

The Museum transitioned to the use of the Conserv environmental monitoring system in 2022, as it provides more comprehensive understanding of environmental conditions using 1 Gateway portal and 11 linked advanced sensors on-site at Syracuse University Art Museum campus location advanced sensors and Wi-Fi technology. Unlike the PEM dataloggers, each Conserv sensor automatically collects data every 10 minutes and imports it to the cloud-based eClimate notebook, where it is analyzed. This methodology eliminates the need to physically collect and upload data from each sensor and then again to a computer, streamlining the process considerably maximizing efficiency and minimizing the risk for human error through physical collection, transcription, and analytics. Additionally, the automatically collected data extends beyond temperature and relative humidity to include light levels, ultraviolet levels, smoke, and water (leaks or standing). During set-up, the Registrar sets the target conditions (as noted above) and an established range for normal fluctuation. If reading fluctuates outside that range, real-time mobile alerts are sent to designated staff. Currently (2026), sensors are located in the following spaces:

- Upper storage (Gateway + 1 sensor)
- Lowe Gallery A (1 sensor)
- Lowe Gallery B & C (1 sensor)
- Art Storage (1 sensor)
- Mural Storage / Registration Prep (1 sensor)
- Weizel Gallery (1 sensor)
- Print Study Room & Photo Print Study room (connected; 1 sensor in middle)
- Painting Storage / Screen Room (1 sensor)
- Administrative Hallway (1 sensor)

- Permanent Collection Gallery (1 sensor)
- Bronze Vault (1 sensor)

Because Conserv automatically retrieves data, conditions can be monitored remotely. Staff are now able to observe the environmental conditions in our satellite exhibition space, The Palitz Gallery (located in Manhattan) and our off-site storage space providing additional peace of mind for artwork located outside of our primary campus location. The Palitz Gallery is outfitted with 1 gateway portal and 1 sensor, while our off-site storage space uses 1 gateway portal and 2 sensors, 1 for each of the designated storage spaces (adjacent to one another).

Museum spaces are impacted by daily nuances including — but not limited to— weather, geographic location, capital improvements underway, and even daily foot traffic of staff and visitors. This is particularly important as the museum footprint physically crosses the threshold of two buildings that were constructed at very different times.

Not only does Conserv help us compare data from each building, it also documents variations that correspond to major daily swings in weather over the past 18-24 months, which are historically uncommon for the central New York region. For instance, in 2024 the city of Syracuse had temperatures reach seventy-five (75) degrees one day only to drop to forty (40) the next. The unexpected rise and fall of temperatures leave HVAC systems scrambling to catch up and stabilize interior conditions accordingly. Since implementing Conserv, we have found the data tremendously helpful in better understanding how internal museum conditions are impacted by external conditions and what we can do to better maintain it.

The Registrar is responsible for monitoring environmental conditions and reviewing the uploaded data analytics regularly. The Museum renewed their contract with Conserv in December in 2025 which included the addition of 6 water sensors.

Light

SUAM controls and monitors both visible and ultraviolet levels on artworks in the galleries and storage spaces in a variety of ways:

- UV filters on fluorescent lights (all art holding areas with fluorescent lights)
- UF5 Plexiglas for works on paper
- Maintenance of light levels appropriate to materials
- Regular rotation of especially light-sensitive objects, such as works on paper and textiles, the appropriate Curator is responsible for organizing these rotations.

Collections staff use a foot-candle light meter to measure light levels when lighting is done in exhibitions or new installations. Staff regularly monitor the light levels in the galleries and adjust them if necessary. Lights in the galleries are turned off when they are not in use, and lights in each storage area are turned on only when that area is being used.

See reference regarding light exposure: <https://www.nedcc.org/free-resources/preservation-leaflets/2.-the-environment/2.5-protecting-paper-and-book-collections-during-exhibition>

Pest Control

No food or drink are allowed in exhibition galleries, libraries, or in storage areas to minimize the risk of pests. The museum uses Dekko Silverfish packets in the gallery and storage areas, mouse traps, as well as other minimal risk sprays/ solutions to proactively avoid pests. When evidence of pest occurs, the Museum contacts the university Facilities Services who dispatch a pest management representative.

The Registrar and Preparator monitor all objects in exhibition and in storage daily, observing for any possible indicators that there has been an infestation. In the instance of insect infestation, the effected objects should be isolated, stored in plastic, and frozen for the proper period to kill the infestation. The storage area should be thoroughly vacuumed with a HEPA vacuum.

Conservation

It is first and foremost the responsibility of the Museum to properly maintain the objects within our collections, so that future generations may experience and learn from these objects. Prolonging the existence of our permanent collection is of the utmost importance. The museum does not have a conservator on staff, so conservation projects are outsourced to a specialized Conservation team who will attempt to perform the minimum treatment possible, while also using as many reversible materials as possible on the object(s) in need of repair.

If conservation work is deemed necessary, the registrar will complete a condition report for the object and contract an outside conservator with the proper expertise to treat objects. The Registrar will document why conservation is needed within its records and the conservator will present documentation of all treatments applied for the museum records.

Objects are prioritized for treatment according to one or more of the following considerations:

- Whether the safety and/or long-term stability of the object is in jeopardy
- Whether it is scheduled for an upcoming exhibition
- Whether the object requires regular on-going maintenance
- Whether it is scheduled to be loaned to another museum

Bird Library Preservation Department 443-4560/x1947/x9937

Westlake Conservators
P.O. Box 45
Skaneateles New York 13152
(315) 685-8534

The Williamstown Art Conservation Center 227 South St
Williamstown, MA 01267
P. 413-458-5741
wacc@williamstownart.org

Gary E. Albright, Paper & Photography Conservator Honeoye Falls
(585) 624-2612
garyealbright@gmail.com

Kasia Maroney Conservation 3391 Halseyville Road
Trumansburg, NY 14886
607.387.9365
kasiamaroneyconservation.com

Art Handling

Museum staff, including student employees, volunteers, and interns, are trained upon arrival to the museum in art handling in general terms and specific to the works in our collection

General rules:

- Only use pencil NO PENS.
- No food or drink in galleries, storage, or library areas.
- Clean hands washed with soap and water, no lotions or creams.
- Wear clean gloves (change gloves often)
 - Regarding gloves vs. bare hands: If an object has a slippery surface, protruding parts that may catch on glove fibers, or when the sense of touch or finger dexterity is compromised by the gloves, be sure your bare hands are clean.
 - For works on paper, it is recommended to wear gloves when handling matted artwork.
 - However, works on paper that are not matted can be difficult to handle while wearing gloves; bare, freshly washed hands may be safer.
- Be aware of clothing and other personal accessories like jewelry, watches, belts, or dark-colored nail polish that may scratch or mark an object while handling (either remove them, or wear an apron/gloves).
- Prepare the area to receive the object prior to moving it.
- Plan the route to be taken.
- Carefully examine the object for cracks, breaks, flaking before handling to determine the best areas to place hands. For example, do not pick up a ceramic teapot by its handle or spout. Instead, hold it by its body with both hands, and always remove lids or other separate parts.
- Carry objects in the manner in which they are exhibited or stored, or in some cases in their most stable position. For example, a tall, thin vase might be more stable on its side in a padded cart with foam blocks to support it during transport.
- Handle the objects as little as possible; bring the transport cart to the object rather than carry the object to the cart.
- Take your time.
- Use both hands no matter how small the object is.
- Do not carry more than one object.
- Do not hesitate to ask for assistance.
- If using carts, dollies, hand-trucks or other moving devices, please be sure they are clean, properly padded, and stable. Do not move object until it is securely padded/packed on vehicle.
- In case of damage during handling, alert senior staff and save and report anything that may have come off an object.

Disaster Planning

The Museum rightfully places life safety over the collections of the collection materials. However, in the instance of foreseeable disasters or emergencies, the museum and its staff should make every effort to preserve the collections by following the **SUAM Disaster Plan**. A range of disasters and emergencies from fire to power loss and how to respond in these scenarios are covered within the plan. In the instance of a disaster or emergency, the contact list within the plan should be followed.

XV. Access

Researchers, scholars and teachers, and staff can make use of our diverse collection of art and design. Most of our collection is available online for public access through the eMuseum platform, with a growing number of digital images. Anyone can use this database and will be able to download a 300 x 300 research quality image long with basic object information. For objects that are in public domain, the public can download images up to 1600 x 1600 pixels.

For further research to study our objects, researchers are required to make an appointment with Curatorial or Collections staff.

Image Licensing Requests

Images from our permanent collection can be licensed for any personal, scholarly, editorial, and commercial usage through Bridgeman Images. www.bridgemanimages.com

Please forward any image requests to Bridgeman Images' Research Team on researchteam@bridgemanimages.com

SUAM shall make research materials in its possession available to legitimate researchers with legitimate justification, but with the following stipulations:

- Inventories, relevant files, and the assistance of a staff member shall be available to users.
- The Museum may limit the use of fragile or unusually valuable materials.
- Access during SUAM hours of operation are by appointment, depending on the availability of staff.
- SUAM may refuse access to an individual researcher who has demonstrated such carelessness or deliberate destructiveness as to endanger the safety of the materials.

Photographic and xerographic reproduction:

Photocopies of documents/printed matter in files are allowed except if documents are of a sensitive nature (for example the value and location of an object or collection of objects).

Copies may not be used “for any purpose other than private study, scholarship or research.” (U.S. Copyright Law, Title 17). Therefore, reproduction by the SUAM in no way transfers either copyright or property rights, nor does it constitute permission to publish or display materials.

XVI. Insurance

All collections are to be listed by the Registrar on the SUAM's inventory sheets so that they are covered by the policy provided by the university's Risk Management and Insurance Office. The Registrar shall maintain up-to-date records for insurance purposes.

Each outgoing loan shall be insured by the borrower at SUAM stated value and each incoming loan shall be insured at the lender's stated insurance value while on loan to SUAM.

XVII. Appraisals

All Museum staff, advisory board, interns, and volunteers are prohibited from providing written or verbal appraisals, except for internal use. Internal use cases where it is appropriate for the individuals to appraise a valuation would include estimating values for purchases or deaccessions or determining insurance valuations for loans. If the donor seeks to apply their donation for tax purposes, it is the donor's responsibility to have their gift independently appraised for its fair market value. Additionally, it is the lender's role to assign an insurance value to a piece SUAM is borrowing on loan. SUAM cannot assign a value to a loaned object.

Not all individuals shall be involved in the identification or authentication of objects outside of the Museum holdings or objects brought in by the public. It is appropriate to be involved in the identification or authentication of objects within the collection if doing such serves a professional or educational purpose.

XVIII. Intellectual Property

Access to and use of images in the Museum for educational, research, and marketing purposes by students, professors, scholars, the media, the public, and museum staff must be consistent with the long-term preservation of the objects in its collections.

Thumbnail-sized images of copyrighted works are displayed under fair use, in accordance with guidelines recommended by the American Association of Art Museum Directors. If you wish to use copyrighted images for any purpose, you must seek permission from the copyright holder.

The Museum recognizes that artwork installed in the Museum facilities and installed on campus are photographed by the general public for personal use. However, photography of those same materials for non-personal use is subject to state and federal copyright, privacy laws and regulations.

The Photography Policy seeks to establish guidelines and procedures to ensure such photography:

- Does not damage the objects in SUAM's care
- Does not interfere with the safety and enjoyment of visitors
- Complies with state and federal copyright, privacy laws and regulations

To protect the objects being photographed, the copyright privileges of their creators, and the safety of other visitors, there are certain guidelines that must be followed when photographing at the Gallery.

General Visitors

The Museum permits photography of the permanent collection for personal use only. If you are posting online, tag us @SUArtMuseum in Instagram, Facebook, TikTok, and Twitter.

Special exhibitions on loan to the Art Museum may not be photographed or recorded. Electronic flashes, selfie sticks, or tripods may not be used in the Museum.

Speakers/performers and Contract/ University Staff Photographers (in consultation with the Museum

staff) will determine whether flash will be allowed or prohibited during special events.

To help preserve artwork that is installed in our Art on Campus program on the campus grounds, entering, climbing, or standing on any public sculpture is prohibited; do not climb, lean, or sit on any artworks. Do not place props or equipment on the sculptures.

Media Photography Policy

Members of the media may photograph or film within designated areas of Museum for the purpose of news coverage. All members of the media must plan with the Museum Staff (315-443-4097) prior to their arrival.

Reproduction Photography

Images from our permanent collection can be licensed for any personal, scholarly, editorial, and commercial usage through Bridgeman Images.

www.bridgemanimages.com

Please forward any image requests to Bridgeman Images' Research Team on researchteam@bridgemanimages.com

XIX. Review/revision of policy

The Syracuse University Art Museum Collections Management Policy is formally reviewed annually by the Director, Curator, and Registrar. Revisions and refinements are recommended to the Director. Revisions and refinements may also be recommended at any time in response to changing federal, state, or local laws, new or revised guidelines of the American Association of Museums, the Association of Art Museum Directors, Association of Registrars and Collections Specialists, or other professional organizations, changes in standard procedures related to loans, or any other circumstances that museum staff responsible for collections management determine warrants a review of established policies and procedures.